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SUPPLEMENTARY AWARD

REPORT OF JUDGMENT ARCHAEOLOGY PROJET I

DEPARTMENT OF ARCHITECTURE A JAPANESE HOUSE

UNIVERSITY OF ILLINOIS: SECOND MEDAL: L. H. Mayfield

The Critiques appearing in THE BULLETIN are presented as an unofficial opinion by a member of the jury delegated for this purpose, and should not be interpreted as the collective opinion of the jury.

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A MURAL FOR A DINING ROOM IN A COUNTRY HOUSE

MURAL PROGRAM I

JUDGMENT OF NOVEMBER 25, 1935

A gentleman of means has retired to his country estate and in causing certain changes to be made, has decided to give over one complete wall of the dining room, a very good example of 18th Century English panelling of rather dark oak, to a mural treatment. The oak wood wainscoat 2' 6" high and a 6 inch wood cornice extend all around the room and the panelling covers all walls except that one considered for the mural. It

is the owner's intention to have a painted decoration placed here which will harmonize with the general character of the room. He leaves the subject of the mural to the discretion of the artist. His only requirement is that the decoration should take into consideration a beautiful buffet which he intends to place along this wall as shown on the diagram.

JURY OF AWARD

Henry F. Bultitude
Nancy V. McClelland

Hildreth Meiere
James W. O'Connor

William C. Palmer
Mrs. Jas. C. Rogerson

Harvey Stevenson
Otto Teegen

CRITIQUE

HARVEY STEVENSON

Whatever the shortcomings of the pictures themselves one could view with consistent gratitude the elimination of that amount of the "very good example of 18th Century English panelling." It is not presumed that the student be versed in the refinements of architectural detail, but it seems not too much to ask that, if he participate in a problem so obviously part of a supposedly existing intimate scheme, he be not immune to considerations of coherent design and of scale. This almost complete immunization, however, made it simpler for the jurors to concentrate on the merits of the painting alone.

Here was a wide range of technical proficiency, with the honors, as it developed, almost exclusive with the John Herron Art Institute. The First Medal, of C. E. Jones, a subject with perhaps the faintest tinge of nostalgic potential for a Gentleman in Retirement, was masterfully handled. Its composition, if a little conscious in counterpoint, was extremely knowing, and it had a gorgeous sense of movement. The color was quite lovely with a well-studied sense of values and harmony—with far more satisfactory tones for a small room than those in which the conventional pink coats predominated.

Reaction from the hunting field also assisted judgment of the Mexican diversion of R. E. Weaver which was undoubtedly the second best painting, but too heavy and inky, and patently out of scale.

Regret was expressed that the originality of the design shown by the contestant who suggested the use of wood inlays was not on a par with that of the medium; also that several of the projects which showed promising phases, as in the case of H. G. Egan of Cooper Union, were not at a stage of proficiency which made for a thorough judgment.

While a juror's reaction is somewhat fortuitous it would be more facile were it possible to have the contestant's degrees of preparation more nearly on a par; it would also be infinitely more satisfactory if a greater number of the pupils could have had at least a slight knowledge of the architecture and decoration and the psychology or sense of the fitness of things which, added to the fundamental creative urge to paint, are requisite in the mural artist.

The awards were distributed as follows:

- 1 First Medal
- 2 Second Medal
- 2 First Mention
- 8 Mention
- 11 No Award
- 1 Hors Concours
- 25 Total Submitted



FIRST MEDAL—C. E. JONES

DEPARTMENT OF MURAL DECORATION, PROGRAM I—A MURAL FOR A DINING ROOM IN A COUNTRY HOUSE



SECOND MEDAL—R. L. MORRIS



SECOND MEDAL—R. E. WEAVER
DEPARTMENT OF MURAL DECORATION, PROGRAM I—A MURAL FOR A DINING ROOM IN A COUNTRY HOUSE

A POST OFFICE

CLASS A PROJET I

JUDGMENT OF NOVEMBER 26, 1935

The United States Government has acquired, in a city of about 200,000 population a parcel of land 400 feet by 300 feet, and a Congressional authorization of \$1,500,000 has been obtained to erect thereon a Federal Building.

This lot on the long side is bounded on the West by an important boulevard opposite which is a city park or civic center. The north and south boundaries are wide secondary streets and the east boundary is an alley serving mercantile buildings facing a street further to the east.

The lot is level and there are no restrictions as to setbacks or building lines within the lot boundary. The distance from the lot line to the curb on the boulevard is 25 feet, from the lot line to the curbs on the secondary streets is 20 feet. By agreement with the city, the Federal Government will not use the alley for trucking purposes, but will have entrance and egress from both of the secondary streets for mail and other truck services.

The first floor of the building is to be devoted to Post Office activities. The second floor is to be devoted to courts. The third and fourth floors are to be devoted to such additional court activities as could not be included on the court room floor, and to other Government offices which may be designated merely as "offices."

In the space allotted to Governmental offices other than Post Office and Courts, the design need show only sufficient net area, as the space will eventually be divided by portable partitions which will care for changing assignments.

The Basement shall contain a boiler room, 1,500 square feet of coal storage and all necessary storage for the occupants of the building. It also may include minor offices, if wide areas for light are provided.

The Post Office Department requires the following areas on first floor:

A. Work Room	25,000 sq. ft.
B. Public Lobby	3,000 sq. ft.
C. Suite for Executive Force	
Outer Office	200 sq. ft.
Postmaster	300 sq. ft.
Asst. Postmaster	250 sq. ft.
Supt. of Mails	250 sq. ft.
All accessible from outer office	
D. Money Order and Registry	5,000 sq. ft.
E. Mailing Vestibule	15 ft. x 100 ft.
F. Mailing Platform	15 ft. x 200 ft.

The mailing vestibule is to act to prevent draft between the mailing platform and the Post Office workroom.

The screen partition between the Public Lobby and the workroom is to contain 50 linear feet of post office boxes, 2 Parcel Post Windows 4' 6" wide and 15 other service windows 2' wide; such windows to be not less than 5' 0" centres. Ten linear feet of the screen is to be devoted to letter and package drops.

A mailing driveway is to be provided not less than 50 feet wide by the length of the building to have access from each side street.

Court Space

The following areas are required on upper floors:

Large Court Room 2,500 sq. ft. (Preferably not on street side)

Small Court Room 1,500 sq. ft. (Preferably not on street side)

Judge's Suite (to have direct access to large Court Room)

Private Office	500 sq. ft.
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Secretary	200 sq. ft.
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Anteroom	200 sq. ft.
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Clerk of the Court	5,200 sq. ft.
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Marshal	2,600 sq. ft.
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District Attorney	4,500 sq. ft.
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Three jury rooms, each to have a toilet for men and one for women.	
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Other Offices

Other office space is to be provided for government services other than the above, such as Internal Revenue, Forest Service, Geological Survey, etc., the total net area required being 50,000 sq. ft.

Vaults

Vaults approximately 10 feet by 12 feet in size will be required to adjoin the Assistant Postmaster's Office, the Money Order and Registry section and the office of the Clerk of the Court and the Marshal.

Private Toilets

Private toilets are to adjoin the office of the Postmaster and the private office of the Judge.

A flag pole is to be provided either on the building or on the ground to the left of the building as one faces it.

JURY OF AWARD

Howard Bahr
 C. W. Beeston
 Donald A. Fletcher
 J. Andre Fouilhoux
 Frederick G. Frost

Leon N. Gillette
 William H. Gompert
 Oswald C. Hering
 Ely Jacques Kahn
 John C. B. Moore
 Charles L. Nutt

Carl L. Otto
 Ronald H. Pearce
 Guy S. Pison
 R. K. Posey
 Leonard Schultze
 James Stewardson

A. T. Sutcliffe
 Otto Teegen
 William VanAlen
 Leonard B. Wammes
 H. S. Waterbury

SCHOOL REPRESENTATIVES:

Edmund S. Campbell, University of Virginia
 Wm. V. Cash, Massachusetts Institute of Technology

George Dengler, University of Pennsylvania
 James H. Finch, Georgia School of Technology

CRITIQUE

DONALD A. FLETCHER

The Medal drawings are published so that students may evaluate their work, see wherein it was lacking, and see what, in the opinion of the Jury, should have been provided. It is sometimes difficult for students to deduce the reason for awards from the drawings reproduced in the Bulletin, for they are apt to see in a drawing only what they know, whereas the awards may have been given on the basis of something of which they are not aware and hence do not see. It may be even more difficult than usual in this problem, since the four drawings, selected without great enthusiasm, can be taken only as pointing the way toward what the Jury was looking for, and which it did not find. Although recognising the program as difficult, the Jury was disappointed at the general failure to grasp its essentials.

What does the Jury look for in going over the problems? It expects a workable scheme as a matter of course, just as it expects the design to be constructable, but its real search is for architecture—expressive buildings—designs which reproduce the meaning of the program, stating ideas with the elements of buildings instead of with words. In looking at each drawing presented for this problem the Jury asked itself certain questions. Is it a Federal Building (despite the title on the program)? Is it on an avenue in a city, opposite a park? Is it on a four hundred foot block? Does it contain a Post Office, Courts, and Offices, in stated relations of volume, on four floors? It is on the answers to these questions that awards are made. It is not enough that the scheme be workable; the design is not in the running until it begins to be expressive. Expressive

designs, or designs trying to be expressive, are compensated even though some details are impossible as shown, provided they can be rectified. Expressive designs which function unusually well are thereby more acceptable. It goes without saying that any scheme deemed unworkable (i.e. such as passing through the Post Office to get to the Courts and Offices) must be eliminated regardless of any other virtues it may have. There must be a workable scheme, but too many students stop short when the mass of technical requirements have been solved. That is only the beginning of their work. Try asking the above questions about your own design to see how many of those ideas it stresses.

In addition to the matter of expression, there are certain standards of design expected from students in Class A. They should by this time be working with real elements of buildings, real spans, real rooms, real corridors, etc. The drawing is more than a diagram. The students should also be able to compose their buildings so that the various parts—the adjacent facades, the interior and exterior, etc.—are coordinated. These two matters are at the root of a designer's technique. Failure in either of them cannot be treated lightly by the Jury. If these are lacking in a design, mere workability is of no avail.

The Half Mention drawing illustrated fails in the three ways just enumerated. It is not expressive—of *this* Federal Building. The too simple facade conceals the important divisions instead of explaining them. It is not made up of real elements, witness the spans for the work room, and the poche at the Post Office vestibule.

And it is not composed—no attempt has been made to coordinate the front and side facades. Yet the workable scheme is a good one. The disposition of the elements, and the major and minor circulations have been intelligently worked out. It is even possible for the workers to change to their overalls in the basement under supervision. That is an interesting and perhaps necessary fact, but it is not architecture. It is only one of the things with which a designer contends as he tries to compose expressive designs out of the elements of buildings. This drawing is not alone in these failures. On the contrary, it illustrates what was commonly found to be true throughout the problems.

In deciding where to depart from the program, the student can only use the same common sense that the Jury will have to use in judging such departure. Rarely can a few words be isolated from the program to prove a point. The general purpose of the requirement in question must be considered in relation to the character of the program as a whole. The Jury could see no valid reason for refusing to allow a second Judge's room to be introduced, although it greatly affected the choice of parti. Had the program depended upon the fact that there was but one Judge, another room could not have been allowed. On the other hand, designs which placed the mailing platform in the basement could not be accepted, as the program definitely calls for it to be on the first floor. Designs in which the building became a tower could not be justified, since the intent of the program was clearly a four storey building. A program is not written to be wiggled out of, but to be followed. With regard to the areas specified for the various departments, the students and the Jury have to remember that the given areas may be impossible of arrangement. The most we can do is to do the best we can. It is better to create an expressive design approximating the figures than to arrive with nothing but a set of exact areas.

The four Medal drawings are not without their faults. They were selected as the most representative of their respective partis. Which one has the best general character for a Federal Building, the Jury, under the circumstances did not attempt to decide. By far the best expression of the major elements of the building is found in the solution of H. A. Jndl, where one reads the Post Office, another important floor, and two minor floors. The volumes of the building are well composed. Unfortunately, access to the Courts is by an indirect central corridor with no place for a crowd to expand. The least expressive of the Medals is that of C. A. Schade. Not only does he give us the inevitable "simpliste," supposedly modern facade which tells so little, but the composition of his volumes is not well thought out. There is, however, no doubt that the side, rear, and court

elevations belong to the same building as the main facade. His plan was deserving of better things, for it offers the best solution to the kernel of the problem—separate yet connected access to the Post Office, to the Courts, and to the Offices, each access having a suitable character. The long corridor on the second floor is perhaps excessive, but it serves as waiting space.

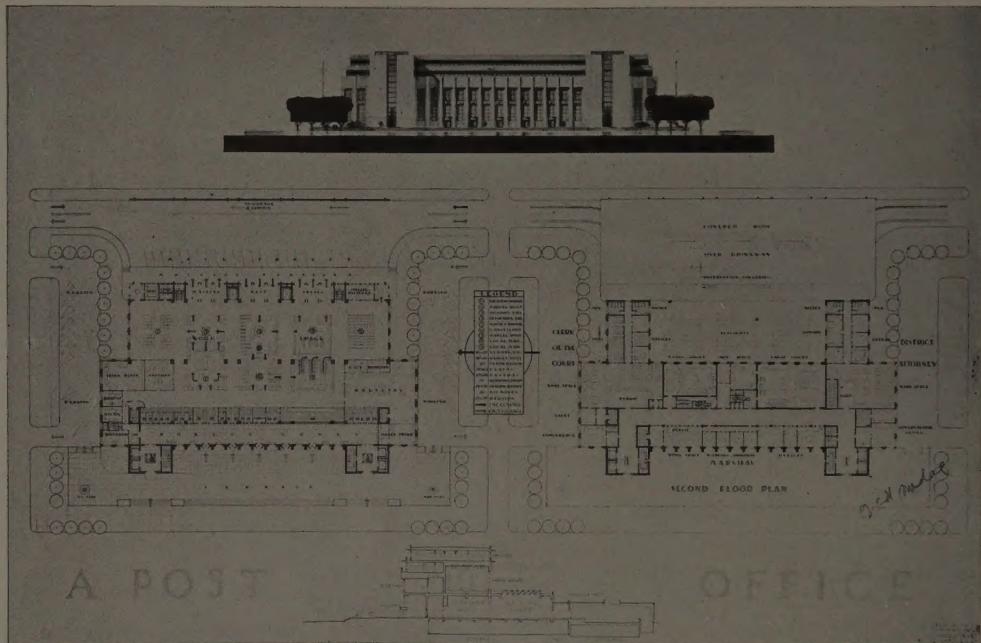
The solution offered by G. Chapman tells us of a certain degree of complexity in the building, true in the main. It loses coherence by singling out the top floor from a group of floors for special expression. An attempt is made to have only one vertical circulation for the whole building. That could probably be done, although the public space as shown is hardly adequate. There seems to be no advantage in having the Court Rooms together for the sake of the public, since the same public does not use both rooms, and it must, in order to reach a given spot traverse a certain distance either within the building or without.

The projet of W. S. Allen minimizes the Post Office by putting it in a sort of basement storey, and separating it entirely from the circulation of the Courts and Offices. It is interesting to see, however, that the scheme has been carried out boldly and consistently.

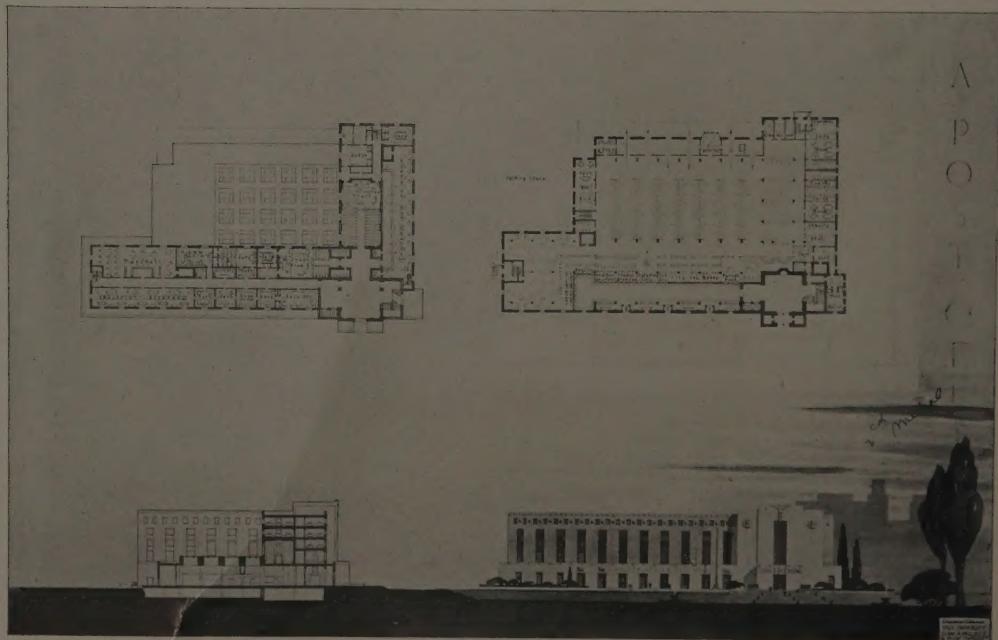
Success for the rank and file of students does not depend solely on "having the right parti." The student's mind is centered on parti because he must choose one, but the Jury, may select several, and does, for there is generally more than one acceptable parti, each having some advantages and disadvantages. It is true that failure may come from having the wrong parti, but success comes from a consistent development of that parti. The designs which failed in this problem differ from the Medals not in parti or idea, but in the ability to embody those ideas in architectural forms with a suitable meaning, namely to use real elements of buildings, to correlate the parts in a composition explaining the main divisions and uses of the building, and to keep within the range of a possible character. It is to the second of these items, the composition, that the present students need to give special attention. Class A problems are not buildings of one unit but of several units of varying complexity. The aim is to distinguish these units from each other and to correlate them, incorporating in the design the degree of complexity demanded by the program. Of this, the majority of the students do not seem to be aware.

The awards were distributed as follows:

4	Second Medals	62	No Award
25	Mentions	22	Hors Concours
91	Half Mentions	204	Total Submitted

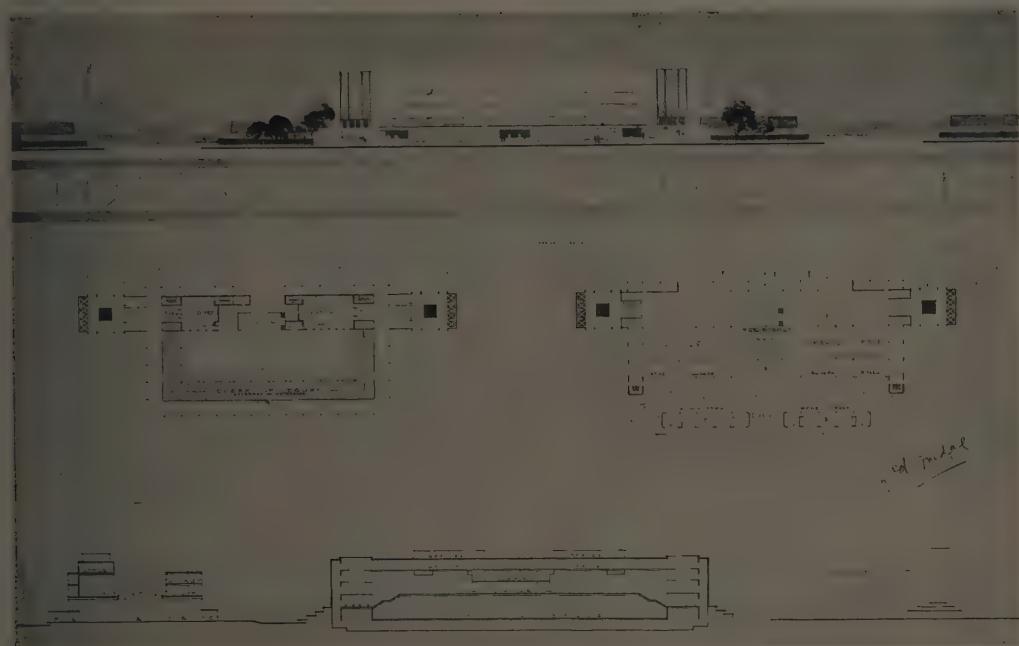


SECOND MEDAL—H. A. JANDL

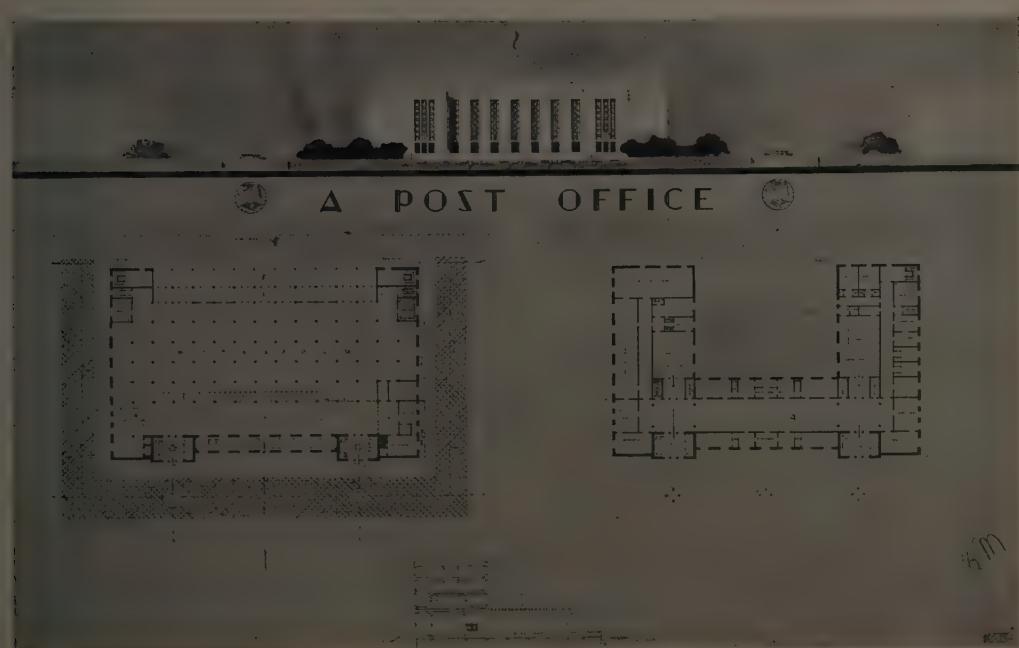


SECOND MEDAL—G. CHAPMAN
CLASS A PROJET I—A POST OFFICE

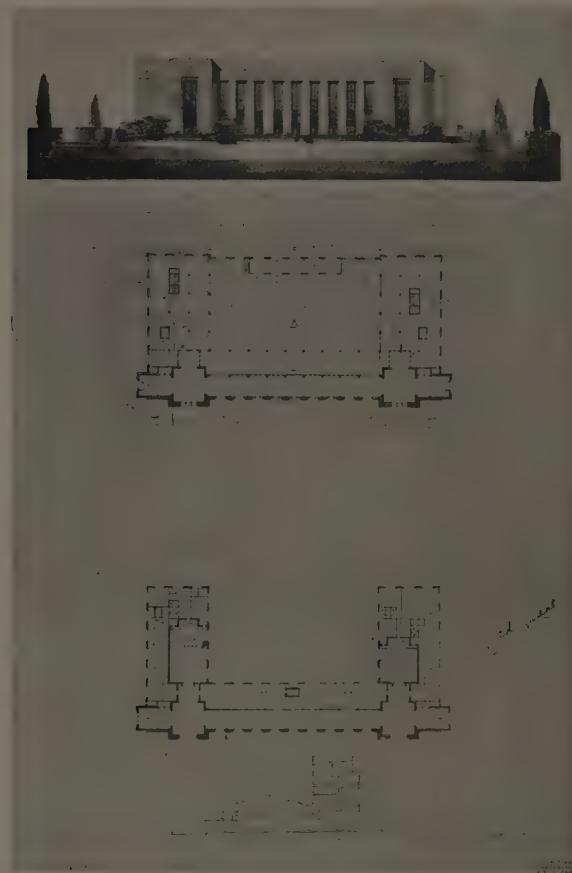
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SECOND MEDAL—W. S. ALLEN



HALF MENTION—P. AVITABILE
CLASS A PROJET I—A POST OFFICE



SECOND MEDAL—C. A. SCHADE
CLASS A PROJET I—A POST OFFICE



MENTION—P. L. GAUDREAU
CLASS A ESQUISSE-ESKISSE I—A WATER APPROACH TO A LARGE PUBLIC PARK

A WATER APPROACH TO A LARGE PUBLIC PARK

CLASS A ESQUISSE-ESQUISSE I

A park bordered by a large navigable river to which excursion boats ply their way several times a day during the season, is also a popular place for those with private boats to take a short run.

The banks along the river are high with the park situated on a plateau 150 feet above the water. A minor roadway parallels the river bank at the river level, while the main or through route is on the park level.

At the river level there shall be a landing for excursion boats with shelters for the tourists; a landing for private pleasure boats, and one for freight and materials for maintaining the roads, walks, and buildings in the

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park. Landings and shelters shall also be provided for canoes and rowboats.

Access to the park from the river shall be by means of roads, steps, funiculars, escalators or elevators.

At the park level will be buildings of rustic character. These will house a restaurant seating 100 and a cafeteria accommodating 300, also living quarters and offices for the Park Superintendent and employees, locker space for 100 men, 100 women, and the athletic equipment necessary for games such as tennis, baseball, etc.

Locker space will be so arranged that the people may change their clothing for walking, skating or any other athletic activity suitable to a park of this nature.

JURY OF AWARD

E. P. Chrystie
Donald A. Fletcher

J. André Fouilhoux
Frederick G. Frost

John C. B. Moore
Guy S. Pison

CRITIQUE

This program was written with extreme freedom giving the student a chance to exercise his ingenuity in presenting his ideas to the jury as an architect might do for a client in private practice.

The program left the scale and method of presentation entirely to the competitor.

The Jury's reaction was that the students did not interpret this freedom in the right direction.

In private practice an esquisse or sketch is used to convey the architect's idea to his client. Therefore, it should be made as clear and easy to understand as possible even for a layman. Unfortunately, a great many esquisses presented were very difficult to understand and some of them impossible, even to a jury composed of trained men.

Some students showed nothing more than a plan, others showed nothing more than an elevation. Either of which alone were not sufficient to explain the scheme in its entirety.

In private practice such an esquisse would be the means of "selling" the job to a prospective client. Therefore, it should be as attractive as possible. Notwithstanding the fact that the program described the river as being used for excursion boats and pleasure boats with a park on a high plateau and calls for buildings of rustic character, the approach of many esquisses looked more like a water power plant with a setting more of the character of an industrial region than that of pleasure and recreation amidst natural beauty.

Some of the piers and approaches, some of the park

buildings and the very formal plazas and adjacent roads had entirely too much city character.

The designs to which Mentions were awarded had a marked rustic character which was called for in the program. The buildings were located on the edge of the plateau where advantage could be taken of the commanding view which is possible from such a place.

Several members of the jury regretted the prevalent use of a stone tower to enclose elevators to the park. Funiculars have the advantage of giving passengers full enjoyment of a changing view as it ascends. An open elevator tower would provide similar advantages.

The sketch of F. B. Sellew of the Massachusetts Institute of Technology is very well studied and presented, easy to read and understand. The buildings fit the ground well. The elevators are well handled as they do not appear prominently in the elevation. They have the proper relation in plan to the cafeteria and restaurant both of which are admirably located near the edge of the bluff, and at right angles to the locker buildings located in the rear toward the park. Landing piers and park buildings have a rustic character.

The drawing of H. W. Olson of Armour Institute of Technology has the quality of a rapidly executed sketch showing with a few lines the essential elements of the problem. Buildings are well related in plan and have the proper character. The utilitarian features of the elevator shaft were frankly expressed but being reduced to their simplest expression were not over conspicuous.

The sketch of P. L. Gaudreau of Catholic University



MENTION—E. W. OLSON



MENTION—F. B. SELLEW

of America was an interesting and impressive presentation of his conception. His esquisse partakes of some of the qualities mentioned above.

The awards were distributed as follows:

3 Mention	125 No Award
10 Half Mention	138 Total Submitted

ENTRANCE TO AN IMPORTANT BUILDING

EMERSON PRIZE

Foreign countries recognize the advantage of emphasizing the quality and variety of their products through the opportunity for display offered by the modern office building. This is particularly true in the great coastal cities through which travellers, both American and foreign, move on their way to and from transatlantic steamers.

The entrance treatment of such a building is the subject of this program, and the competitor *shall designate by a title* the country which the building is to represent.

The country concerned desires to express its importance

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and dignity by the beauty and distinction of the entrance treatment of its building which is 75 feet wide and has a height of eight floors including the ground floor.

A total width of 35 feet is available for the entrance treatment, and the height shall be limited to that of the entrance floor, plus the two floors above, but is in no case to exceed 50 feet in height.

It should be noted that the building laws prohibit any ornamental feature to project upon the sidewalk, and for purposes of economy, the face of the building is on the property line.

JURY OF AWARD

Max Abramovitz
Lewis G. Adams
Howard Bahr
C. W. Beeston
Henry Dumper

Perry Duncan
Julian Gallup Everett
Donald A. Fletcher
Allmon Fordyce
Philip L. Goodwin

Robert S. Hutchins
A. Musgrave Hyde
Ely Jacques Kahn
Louis B. McCagg
John C. B. Moore

Charles L. Nutt
Robert K. Posey
Peter Schladermundt
Kenneth K. Stowell
Otto Teegen
Leonard B. Wamnes

CRITIQUE

ALLMON FORDYCE

The subject of the program presented to the competitors a difficult problem and one frequently poorly handled, of the modern office building—the strong marking of the entrance. With few exceptions the entrances which have been constructed present a conflict between interior and exterior. The cause of this is, the wide horizontal doorway as seen from the inside and its tall vertical expression on the outside. The question of how to mark an entrance without destroying the usefulness of the space immediate to it has generally been sidestepped.

The complete and clear statement of a problem is the only basis on which to begin its intelligent and sometimes inspired solution.

The program states, "the height shall be limited to that of the entrance floor, plus the two floors above," and also gives a limiting height of 50 feet and a total width of 35 feet to the exterior entrance. Few competitors faced the obvious intent of these words to bring into harmony by some decorative means the wall surfaces, the actual door openings of the first floor and the glass areas of the two floors above within the prescribed height and width on the facade. This is a constantly recurring problem in office building design that has yet to be solved with conviction. As the requirement in the wording of the program, seemed to mean outside limits the jury assumed that anything less was all right. In view of the absence of any limiting floor heights the jury also assumed that the tall entrance might express a high exhibition hall behind it. There was also the possibility that the competitor might be thinking of lighting the interior of his building entirely by electricity, and air-conditioning the same space, which is one way of accounting for the vast windowless decorated wall areas around the door openings in most of the projects.

Few projects gave much consideration to the design of the total building. The competitors had to make certain assumptions from the first sentence in the program, which reads: "Foreign countries recognize the advantage of emphasizing the quality and variety of their products through the opportunity for display offered by the modern office building." Either the floor space in the office building might be used for display or for offices, or a combination of both uses.

The last paragraph in the program mentions the prohibiting of ornamental features beyond the sidewalk line and the placing of the face of the building on the property line, which does not mean much in a facade project or a monumental building, but does make a great difference when the architect is trying to squeeze the last

inch of rentable space out of an office building.

The usual procedure in the design of a building is first the plan, then the elevation and last the detail. A plan was not called for, but the plan should exist in the mind of the architect, so that the protecting screen of the exterior will not destroy the inner functioning of the plan. Then the architect may prove his ability to mould into decorative harmony the actual materials, stone, glass or metal, which form his screen.

The wording of the program had so much elasticity that it allowed many different solutions and produced confusion in the minds of the competitors.

With such a situation confronting him the architect should first clarify in his own mind the complete problem as he sees it. Thus he will be able to arrive at and present a solution with conviction to the eyes of the jury.

The rendu called for a complete elevation of the facade, an exterior detail of the entrance and a section through the entrance. Some rendered the elevation, some the detail, few presented the problem completely. The best ideas did not necessarily coincide with the best presentations.

A large percentage of the premiated designs had remarkable renderings of the materials out of which they could be constructed, brick, granite, marble, mosaic, metal and glass, making the usual paper buildings look very tame.

The H. C. jury discarded a great number of the projects because the esquisse was too hazily presented, or too many different ideas were superimposed on the same sketch, meaning nothing or everything. Clear thinking on the part of the student shows up first on the esquisse. The esquisse should be a diagram of the idea, not a fumbled sketch or a hidden play sketch.

The Emerson Prize was awarded to A. C. Johnson on the expression of the horizontal entrance echoing the low first storey, the excellent interpretation of the contemporary architecture of Holland, and the consistent expression of the character of the building and its entrance. The rendering of the brick work is a feat of realism, so perfect was the gray pink color and texture. The granite base and piers were of a lighter shade of the same color. The design of the ornament was questioned as to its dignity in representing the country, being perhaps more applicable to a Dutch tavern. However the design was done with sincerity. The show windows of the first floor are inadequate for commercial use. The section is not complete so the jury interpreted the high second storey to be display space.

The design of M. Lapota contesting for the Prize lost by the margin of a single vote. If the building had been more completely rendered with its entrance, that is the windows showing dark and the walls indicated in marble or stone, the basic excellence of the design would then have become more apparent. The section again is inadequate to indicate what is happening behind the entrance, presumably a great exhibit hall. The surface surrounding the entrance is of black granite beautifully rendered with incised gilded ornament, showing the map of Italy and the surrounding seas. The projecting ornament of white marble, in the best Milles manner, was rightly placed and in excellent scale. The entrance doors were of gilded metal with white and black enamelled inlay. The design had spirit, working its way up from a low grade to a First Medal award, worthy of the fine modern design which Italy has been encouraging in her architecture.

The solution presented by M. O. Urbahn was highly commended as an excellent modern interpretation of Chinese design. The materials used were green and gold mosaic, black marble, with bronze doors and window frames. The drawing of the complete building was sacrificially outlined to make the sheet composition better. The section clearly shows a great hall three storeys high, which the entrance expresses. This design was awarded a First Medal.

The Finnish design of P. Ettington is a fine example of the restraint and Nordic coolness of an honourable country. The building requires air-conditioning and artificial light, in part. The square window over the doors is of translucent blue and white glass with spots of red in the seal. Again a great hall is indicated with mezzanine floor paralleling its length. The project was awarded a First Medal for the consistent character of its design.

The First Medal design of J. Caponnetto is typical of a number of drawings submitted with its low horizontal bank of doors, and great flat surface above with ornamental map incised and projected sculpture. The jury continually questioned what went on behind this great wall surface. The horizontal bank of doors was varied in this case to form a semicircular shape providing a large outside shelter which would be very interesting in actuality. The shop front display is meagre. Radio City has more display windows. The presentation is excellent being clearly and cleanly done. The line drawing of the whole elevation is not lost in the drawing. The section does not show what happens in the space above the doors, which might well be an open mezzanine balcony opening on the exhibit hall.

The Second Medal drawing of A. H. Van Keuren was discussed at length. The idea back of the entrance treat-

ment is very good. The glass walled floors could be used for both exhibition and office purposes. The great symbol of white metal figures on red enamel inlay background would not interfere with light or air to the regularly spaced floors, yet marks the entrance with great power. The great doors of the same materials would presumably be closed only at night. The street floor has no display windows to attract the passerby. The treatment of the parapet at the top of the building is weak. It is unfortunate that this design was not thought through more completely for it had a real chance.

S. L. Katz presented an interesting variation of the blank wall scheme. The design of the surface of the building above the first floor is excellent. The windows are designed as part of the pattern of the wall, and the marking of the entrance is strong and unusual, with the incised gilded profile of Mussolini and his Italian border on the cartoon style. The great Fasces of moulded glass, illuminated, is handsome. The elements of the lower storey, the show windows, the lettering and the doors do not fall into the whole design. They seem disjointed, though this is one of the few premiated designs to play them up. The lower storey of most of the problems avoided a real solution of this particular part of the problem. The competitors thinking perhaps that a large area of glass would destroy the monumental character of their office building.

The entrance design submitted by E. F. Iversen has good decorative character. The polished black marble piers contain the lighting apparatus for illuminating the blue and silver decoration on the over door. A very interesting method of rendering was used in obtaining a kind of blue and silver mosaiced surface. The entrance motif and the lower floors do not marry into the upper portion of the building. A redistribution of the upper windows should have been made to give this building a character consistent with the entrance. What happens back of the three storey entrance is problematical, perhaps three artificially illuminated and air-conditioned display halls.

A study of the "Kindergarten Chats" and other writings of Louis Sullivan and the writings of Frank Lloyd Wright would give to the serious student American theories of approach on the design of the modern office building and the use and expression of the materials of which they are constructed.

The awards were distributed as follows:

5	First Medal	45	Half Mention
3	Second Medal	75	No Award
17	Mention	23	Hors Concours
168 Total Submitted			



EMERSON PRIZE

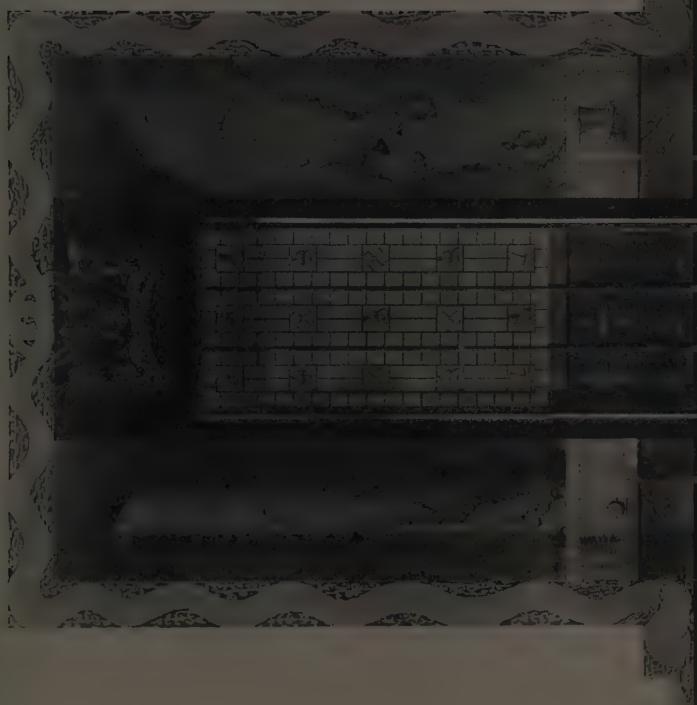


EMERSON PRIZE AND FIRST MEDAL—A. C. JOHNSON
EMERSON PRIZE—THE ENTRANCE TO AN IMPORTANT BUILDING

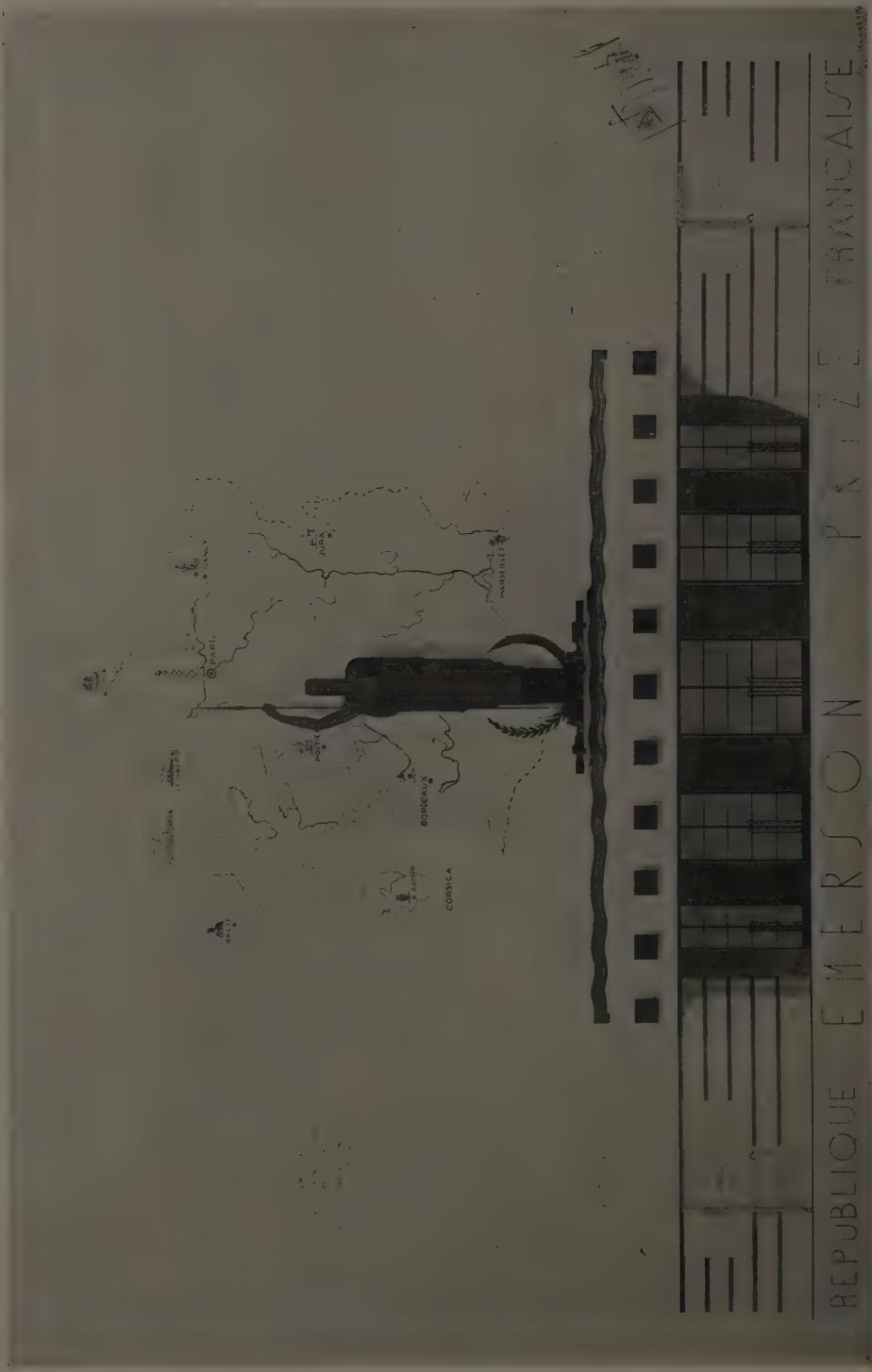


FIRST MEDAL, M. LAPORTA
EMERSON PRIZE—THE ENTRANCE TO AN IMPORTANT BUILDING

EMERSON PRIZE



FIRST MEDAL.—M. O. URBAIN
EMERSON PRIZE.—THE ENTRANCE TO AN IMPORTANT BUILDING

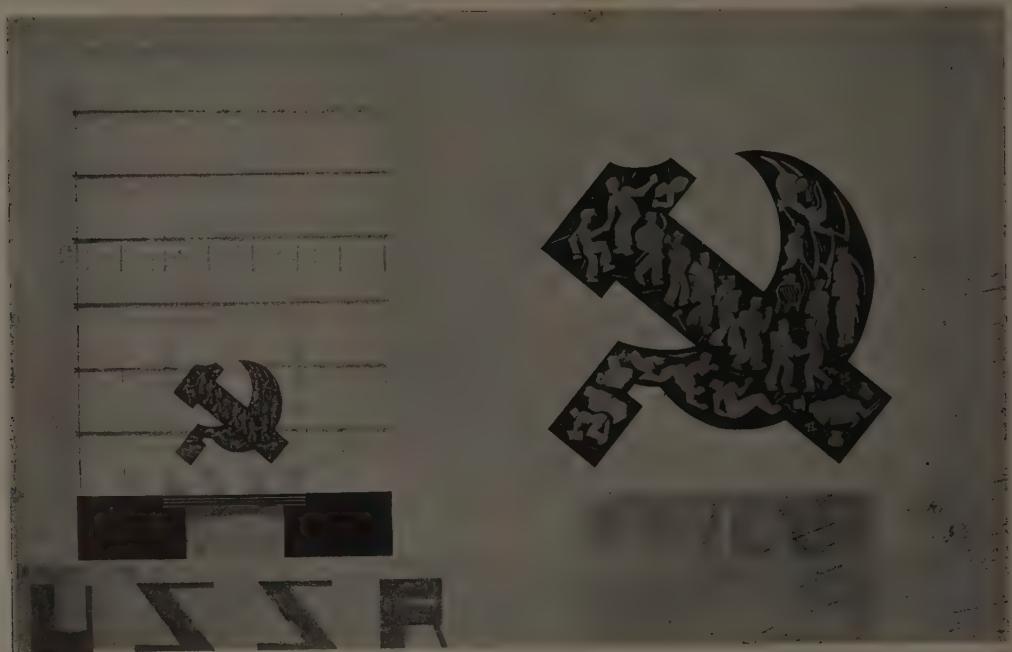


FIRST MEDAL.—J. CAPONNETTO

EMERSON PRIZE. THE ENTRANCE TO AN IMPORTANT BUILDING



FIRST MEDAL—P. ETTINGTON
EMERSON PRIZE—THE ENTRANCE TO AN IMPORTANT BUILDING



SECOND MEDAL—A. H. VAN KEUREN



SECOND MEDAL—S. L. KATZ
EMERSON PRIZE—THE ENTRANCE TO AN IMPORTANT BUILDING



SECOND MEDAL—E. IVERSEN
EMERSON PRIZE—THE ENTRANCE TO AN IMPORTANT BUILDING

REPORTS OF JUDGMENTS

MURAL PROGRAM I

AWARDS

ALLENTOWN MUSEUM SCHOOL OF ART:

NO AWARD: 2.

BEAUX-ARTS ATELIER:

FIRST MENTION: L. L. Goff

MENTION: M. G. Strack

NO AWARD: 1.

COOPER UNION:

MENTION: H. G. Egan, G. Loubriel.

CORNELL UNIVERSITY:

NO AWARD: 1.

ATELIER DENVER:

NO AWARD: 1.

JOHN HERRON ART INSTITUTE:

FIRST MEDAL: C. E. Jones.

SECOND MEDAL: R. L. Morris, R. E. Weaver.

FIRST MENTION: F. L. Bernhardt.

MENTION: R. C. Purdy.

NO AWARD: 1.

A MURAL FOR A DINING ROOM IN A COUNTRY HOUSE

25 DRAWINGS SUBMITTED

OHLMS SCHOOL OF FINE ARTS:

MENTION: H. Ekbladh, D. E. Ekbladh, F. R. Haley.

PORLAND SCHOOL OF FINE & APPLIED ART:

MENTION: N. M. Thomas.

NO AWARD: 1.

UNIVERSITY OF ILLINOIS:

NO AWARD: 2.

HORS CONCOURS: G. Wilder.

UNAFFILIATED:

JACKSONVILLE, ILLINOIS:

NO AWARD: 1.

NEW YORK CITY AND VICINITY:

NO AWARD: 1.

THE BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN

DEPARTMENT OF ARCHITECTURE

CLASS A PROJET I

AWARDS

AGRIC. & MECHANICAL COLLEGE OF TEXAS:

NO AWARD: 7.

HORS CONCOURS: H. K. Smith.

ARMOUR INSTITUTE OF TECHNOLOGY:

HALF MENTION: J. W. Bagnuolo, E. W. Olson, J. Pfendt.
NO AWARD: 5.

CARNEGIE INSTITUTE OF TECHNOLOGY:

HALF MENTION: E. A. Avner, N. J. Bell, J. L. Divvens, W. V. Flynn, C. G. Gable, W. G. Heim, G. E. Hoffman, M. Leavitt, E. J. Mackey, W. L. Wurmb.

NO AWARD: 15.

HORS CONCOURS: H. W. Joho, E. G. Rigg, J. W. Rosst, F. R. Stroba.

CATHOLIC UNIVERSITY OF AMERICA:

MENTION: J. Cardenal, P. L. Gaudreau.

HALF MENTION: J. J. Brady.

NO AWARD: 4.

HORS CONCOURS: R. E. Collins.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:

HALF MENTION: P. K. Barnes, J. T. Guy, E. R. Hemphill, I. S. Korach, H. F. Redinger, R. E. Rose.
NO AWARD: 2.

GEORGE WASHINGTON UNIVERSITY:

HALF MENTION: W. S. Morris.

NO AWARD: 1.

GEORGIA SCHOOL OF TECHNOLOGY:

MENTION: H. C. Rosenberg.

HALF MENTION: J. H. Finch, W. N. Lamberson, R. C. Robert.

NO AWARD: 5.

HORS CONCOURS: J. L. Doom, J. A. Houser.

ATELIER GNERRE:

MENTION: P. R. Henkel, 2nd, J. S. Reisner, H. E. Zazzi.

HALF MENTION: P. J. Avitabile, A. F. Kleiner.

HORS CONCOURS: A. A. Grasso.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY:

MENTION: T. J. Chang, V. Gilbertson.

HALF MENTION: G. N. Lykes, G. L. Thompson, R. W. Vahlberg, R. L. VanNice.

NO AWARD: 1.

ATELIER NELSON, CHICAGO ARCHITECTURAL CLUB:

HALF MENTION: H. L. Rodde.

HORS CONCOURS: W. Solomon.

NEW YORK UNIVERSITY:

MENTION: R. Aarnio, W. L. Fazulak, E. F. Iverson, B. Librett, M. J. Skloot.

HALF MENTION: L. A. Bellini, J. Fabricius, H. Greenberg, J. A. Hlavaty, A. H. Mathes, A. Nathanson, C. Sanfilippo, H. Shimansky, H. Tolmachoff, J. S. Unger, O. F. Wiggins.

HORS CONCOURS: J. Caponnetto, V. Pellegrino.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:

HALF MENTION: G. W. Edwards, E. Gamble, T. M. Sullivan.

NO AWARD: 1.

PENNSYLVANIA STATE COLLEGE:

MENTION: J. Balis.

HALF MENTION: J. N. Barnard, P. F. Hallock, P. Lektrich, J. B. Pruitt, C. C. Taylor.

A POST OFFICE

204 DRAWINGS SUBMITTED

PRINCETON UNIVERSITY:

SECOND MEDAL: H. A. Jandl.

MENTION: M. C. Branch, Jr., H. G. Davenport, J. J. Swigart.

HALF MENTION: W. L. Addkison, J. B. Applegate, J. Ceruti.

NO AWARD: 1.

UNIVERSITY OF ILLINOIS:

HALF MENTION: V. Aleks, R. E. Drover, A. W. Franzen, E. H. Fairbank, C. R. Foley, A. M. Goedde, A. Hennighausen, N. B. Harmeson, M. T. Munz, E. F. H. Stoyke, A. R. Williams.

NO AWARD: 4.

HORS CONCOURS: P. Ettington, J. M. Hunter, H. H. Meinberg,

T. J. Russell, F. A. Szilvay.

UNIVERSITY OF NOTRE DAME:

NO AWARD: 1.

UNIVERSITY OF OKLAHOMA:

NO AWARD: 1.

UNIVERSITY OF PENNSYLVANIA:

SECOND MEDAL: W. S. Allen.

MENTION: J. W. Wright, T. Yano.

HALF MENTION: H. M. Abbot, A. P. Becht, B. R. Bernheimer, D. A. Eichelberger, W. E. Frank, J. H. Goldberg, C. K. Hagedorn, I. W. Isaacs, P. F. Notartomaso, W. C. Scheetz, G. H. Schlosser, C. I. Wolf.

NO AWARD: 4.

HORS CONCOURS: N. E. Norton, A. H. VanKeuren.

UNIVERSITY OF VIRGINIA:

HALF MENTION: I. T. Denemark, E. L. Myers, Jr., A. S. Robinson.

NO AWARD: 2.

YALE UNIVERSITY:

SECOND MEDAL: G. Chapman, C. A. Schade.

MENTION: B. Beck, R. F. Daggett, A. N. Daniel, H. C. Flagg, A. R. Henry, H. C. Millkey.

HALF MENTION: R. P. Benezet, R. K. Biggers, G. L. Cochran, J. F. Gane, E. E. Giles, R. L. Hoyt, J. Jerome, C. F. Lamb, R. H. Licht, R. A. Messier, T. E. Moore, M. O. Urbahn.

HORS CONCOURS: W. S. Clough, A. J. Nisita.

UNAFFILIATED:

AUBURN, ALABAMA:

NO AWARD: 2.

ALLENTOWN, PENNSYLVANIA:

NO AWARD: 1.

EL PASO, TEXAS:

NO AWARD: 1.

GLEN RIDGE, NEW JERSEY:

HORS CONCOURS: S. S. Richardson.

NEW YORK CITY AND VICINITY:

NO AWARD: 1.

SCRANTON, PENNSYLVANIA:

NO AWARD: 1.

WASHINGTON, D. C.:

NO AWARD: 1.

WILMINGTON, DELAWARE:

NO AWARD: 1.

THE BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN

CLASS A ESQUISSE-ESQUISSE I

AWARDS

ARMOUR INSTITUTE OF TECHNOLOGY:
MENTION: E. W. Olson.

CARNEGIE INSTITUTE OF TECHNOLOGY:
HALF MENTION: E. J. Mackey.

CATHOLIC UNIVERSITY OF AMERICA:
MENTION: P. L. Gaudreau.
HALF MENTION: J. E. Dundin.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY:
MENTION: F. B. Sellew.
HALF MENTION: V. C. Gilbertson.

PENNSYLVANIA STATE COLLEGE:
HALF MENTION: C. C. Taylor.

EMERSON PRIZE

AWARDS

AGRICULTURAL AND MECHANICAL COLLEGE OF TEXAS:
NO AWARD: 6.

ARMOUR INSTITUTE OF TECHNOLOGY:
HALF MENTION: W. C. Weiting.
NO AWARD: 7.
HORS CONCOURS: C. T. Seaberg.

CARNEGIE INSTITUTE OF TECHNOLOGY:
NO AWARD: 3.
HORS CONCOURS: W. V. Flynn, E. G. Rigg, W. Garrity.

CATHOLIC UNIVERSITY OF AMERICA:
HALF MENTION: J. E. Dundin, P. L. Gaudreau.
NO AWARD: 4.
HORS CONCOURS: H. S. See.

CLEVELAND SCHOOL OF ARCHITECTURE, W.R.U.:
MENTION: R. E. Rose.
NO AWARD: 5.
HORS CONCOURS: J. Albert.

GEORGE WASHINGTON UNIVERSITY:
NO AWARD: 1.

ATELIER GNERRE:
HALF MENTION: A. A. Grasso.
NO AWARD: 1.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY:
HALF MENTION: T. J. Chang, F. B. Sellew, R. W. Vahlberg.

NEW YORK UNIVERSITY:
FIRST MEDAL AND EMERSON PRIZE: A. C. Johnson.
FIRST MEDAL: J. Caponnetto.

SECOND MEDAL: E. F. Iversen, S. L. Katz.
MENTION: T. Federico, S. J. Glaberson.
HALF MENTION: W. Fazulak, O. B. Miller, H. Shimansky.
NO AWARD: 6.
HORS CONCOURS: W. N. Ouspensky, V. Pellegrino.

OKLAHOMA AGRIC. & MECHANICAL COLLEGE:
HALF MENTION: E. B. Gamble, T. M. Sullivan.
NO AWARD: 2.

PENNSYLVANIA STATE COLLEGE:
MENTION: J. N. Barnard.
HALF MENTION: A. Brooks, P. F. Hallock, J. B. Pruitt, C. C. Taylor.
NO AWARD: 2.

A WATER APPROACH TO A LARGE PUBLIC PARK

138 DRAWINGS SUBMITTED

PRINCETON UNIVERSITY:
HALF MENTION: J. B. Applegate.

UNIVERSITY OF ILLINOIS:
HALF MENTION: M. T. Munz.

UNIVERSITY OF PENNSYLVANIA:
HALF MENTION: W. S. Allen, G. H. Schlosser.

YALE UNIVERSITY
HALF MENTION: H. C. Flagg.

UNAFFILIATED:
AUBURN, ALABAMA:
HALF MENTION: A. B. Jacobs.

THE ENTRANCE TO AN IMPORTANT BUILDING

168 DRAWINGS SUBMITTED

PRINCETON UNIVERSITY:
MENTION: W. L. Addkison, H. G. Davenport, Jr., H. A. Jandl.
HALF MENTION: M. C. Branch, Jr., J. L. Divino, R. L. Worcester.
NO AWARD: 5.
HORS CONCOURS: J. J. Swigart.

UNIVERSITY OF ILLINOIS:
FIRST MEDAL: P. Ettington, M. H. Lapota.
MENTION: J. M. Hunter, W. S. Kinne, R. Stuermer, A. R. Williams.
HALF MENTION: C. R. Foley, A. W. Franzen, A. M. Goedde, A. Hennighausen, V. J. Miller, T. J. Russell, E. F. H. Stoyke.
NO AWARD: 8.
HORS CONCOURS: T. Danahy, H. H. Meinberg.

UNIVERSITY OF NOTRE DAME:
HORS CONCOURS: A. W. Kellogg.

UNIVERSITY OF PENNSYLVANIA:
SECOND MEDAL: A. H. Van Keuren, Jr.
MENTION: H. Spigel, T. Yano, C. H. Wheeler.
HALF MENTION: E. W. Aschmann, L. C. Haas, H. J. Perry.
NO AWARD: 13.
HORS CONCOURS: W. S. Allen, C. P. Andrade, C. N. Benfield, E. G. Lavino, G. H. Schlosser, D. L. Southey, C. I. Wolf, J. W. Wright.

UNIVERSITY OF VIRGINIA:
HALF MENTION: A. S. Robinson.
NO AWARD: 5.

YALE UNIVERSITY:
FIRST MEDAL: M. O. Urbahn.
MENTION: R. P. Benezet, R. G. Hartshorne, Jr.
HALF MENTION: D. C. Barker, B. Beck, R. K. Biggers, R. D. Burbank, G. Chapman, G. L. Cochran, H. C. Flagg, A. R. Henry, R. I. Hoyt, C. F. Lamb, R. H. Licht, A. D. Mackintosh, D. P. Maier, C. A. Schade.
NO AWARD: 6.
HORS CONCOURS: E. E. Giles, J. Jerome, J. Salerno.

UNAFFILIATED:
NEW YORK CITY AND VICINITY:
MENTION: R. L. DuBrul.
NO AWARD: 1.

WASHINGTON, D. C.
HALF MENTION: W. C. Suite.

THE BULLETIN OF THE BEAUX-ARTS INSTITUTE OF DESIGN

EDUCATIONAL INSTITUTIONS COOPERATING WITH THE BEAUX-ARTS INSTITUTE OF DESIGN

DEPARTMENT OF MURAL DECORATION

ALLENTOWN MUSEUM SCHOOL OF ART

OHLMS SCHOOL OF FINE ARTS

COOPER UNION

PORLAND SCHOOL OF FINE & APPLIED ART

CORNELL UNIVERSITY

UNIVERSITY OF ILLINOIS

JOHN HERRON ART INSTITUTE

YALE UNIVERSITY

DEPARTMENT OF ARCHITECTURE

AGRICULTURAL AND MECHANICAL COLLEGE OF TEXAS

MANHATTAN COLLEGE

ALABAMA POLYTECHNIC INSTITUTE

MASSACHUSETTS INSTITUTE OF TECHNOLOGY

ARMOUR INSTITUTE OF TECHNOLOGY

NEW YORK UNIVERSITY

BEACON HILL SCHOOL OF DESIGN

OHIO STATE UNIVERSITY

CARNEGIE INSTITUTE OF TECHNOLOGY

OKLAHOMA AGRICULTURAL AND MECHANICAL COLLEGE

CATHOLIC UNIVERSITY OF AMERICA

PENNSYLVANIA STATE COLLEGE

CHICAGO TECHNICAL COLLEGE

PRINCETON UNIVERSITY

CHILD-WALKER SCHOOL OF FINE ARTS, BOSTON

SYRACUSE UNIVERSITY

CLEVELAND SCHOOL OF ARCHITECTURE OF WESTERN
RESERVE UNIVERSITY

UNIVERSITY OF ILLINOIS

COOPER UNION

UNIVERSITY OF NEBRASKA

GEORGE WASHINGTON UNIVERSITY

UNIVERSITY OF NOTRE DAME

GEORGIA SCHOOL OF TECHNOLOGY

UNIVERSITY OF OKLAHOMA

IOWA STATE COLLEGE

UNIVERSITY OF PENNSYLVANIA

JOHN HUNTINGTON POLYTECHNIC INSTITUTE

UNIVERSITY OF TORONTO, CANADA

KANSAS STATE COLLEGE OF AGRICULTURE AND
APPLIED SCIENCE

UNIVERSITY OF VIRGINIA

YALE UNIVERSITY

SOCIETIES COOPERATING

SOCIETY OF BEAUX-ARTS ARCHITECTS

FONTAINEBLEAU SCHOOL OF FINE ARTS

NATIONAL SCULPTURE SOCIETY

THE AMERICAN INSTITUTE OF ARCHITECTS

SOCIETY OF MURAL PAINTERS

AMERICAN INSTITUTE OF DECORATORS

ART IN TRADES CLUB